

Laban Guild...

OUR VISIONS

To welcome us all into the new century several members of the Guild Council have put forward their visions of how they would like to see the Guild grow. Ed

**A STRONG PAST
A SUCCESSFUL FUTURE**



CREATIVE

WELL-ORGANISED

A dynamic and vibrant organisation based upon strong networking and effective nurturing. Supported by a clear structure, up-to-date and professional working methods, with:

- Magazine
- Publicity & Marketing
- AGM
- Introductory Days
- Study Groups
- Master Classes
- Summer Course
- CDTC Courses
- Foundation Courses
- Training Top-up Courses

Ian Nicol
Secretary

PENETRATING THE VEIL OF THE FUTURE

As we enter the new millennium we do so with a keen consciousness of our past as well as with visions, fresh ideas and images of the future. It is now the time and season for attempting to penetrate the veil of the future, for having well informed visions, for imaginative leaps, for intelligent and far-sighted strategies.

My own visions for the future of the Guild are fivefold, to witness:

1. A Guild which has identified and specified in a disciplined, rigorous and detailed fashion the certain growing points of Laban's wide-ranging legacy - bringing these into sharp focus and addressing and consolidating them, thus ensuring their vigorous development.
2. A Guild which has examined in depth the underlying philosophic foundations of Laban's inspiration so that it can share (and/or rehabilitate) that inspiration.

*'A dynamic and vibrant
organisation based upon strong
networking & effective nurturing'*

3. A Guild which cannot be charged with 'isolationism' by its development of firm links with like-minded bodies to achieve the Guild's aims with maximum effect - that is without compromising its own principles.
4. A Guild which has secured adequate funding to underpin its initiatives.
5. A Guild respected in high places and which has regained and expanded the influence it once enjoyed.

Gordon Curl
Chairman of the Laban Guild

more Visions on pages 7, 14 & 15 ...

CONGRATULATIONS

We are so pleased to hear that Marion North, Director of the Laban Centre London has been awarded the OBE for Services to Dance.

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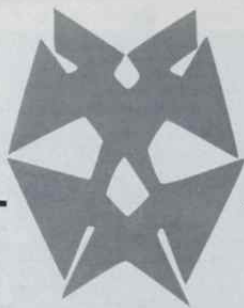
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EDITORIAL

To start this New Year and the new century we felt it important we should look forward. Many of the Council members have offered you their Vision of what they would like to see the Guild become. We cover such issues as membership, local communities and the fundamental structure of the Guild and the Council. But remembering that we are good old amateurs I will still have to look back at the last issue and apologise to Vera Maletic who, on the front page no less, suddenly became Valerie. I think we are going to have to invest in a good proofreading course. But my sincere apologies to Vera.

And this New Year we continue with some controversy. Many of you will have read Jean Newlove's letter and agreed or disagreed with it. I am delighted two people have replied and I think more of you should be arguing the toss about matters of the Guild's purpose and indeed Laban's work. Is not the magazine a place to express views? I believe it is, but, as Hilary says on page 12, the magazine is middle of the road. We publish material that fails to offend. We only do that because we receive little that would offend.

Finally I welcome Hilary to her own column where I hope she will rouse you to a passion with her thoughts and opinions.

Lydia Everitt

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NEXT ISSUE IS MAY 2000

MESSAGE FOR THE LABAN GUILD NEW YEAR 2000

Greetings to all members of the Laban Guild for this special Millennium year. May it bring you good health and happiness and may the Guild flow with Energy, Enterprise and Endeavour! With very best wishes to everyone.

Geraldine Stephenson

President

LETTERS IN REPLY TO JEAN NEWLOVE

Dear Jean,

It was good to hear from you, in the last issue of the magazine. I hope that the Editor allows me to read the rest of your letter sometime. You tantalise us with "I believe I know where the problem lies..." Oh, please tell us. All constructive suggestions will be gratefully received by a most hardworking, dedicated and generous Council.

To pick up one or two points from your letter:

The Community Dance Teachers Courses aim to train people to lead recreational classes, youth Groups, 'seniors' or whatever (the needs vary somewhat from Course to Course). Some members teach in school and so there is value for them in their teachings. We are able to offer Units for the specific needs of teachers.

You ask, "Why are the day courses and weekends seemingly so poorly attended?" The people who DO attend are most enthusiastic. So what about the others? We would like to know.

Council certainly has heard of the Internet etc. (I expect you enjoyed Vera Maletic's article on the front page).

Read the Report of the Guild Chairman, Gordon Curl, and you will gain some idea of what Council is doing. But the Guild consists in the membership and not just Council, as you point out.

Thank you for writing. Please keep in touch. with best wishes

Sheila McGivering

Vice-President, the Laban Guild

Dear Jean,

I have just read your letter in the Laban Guild magazine, and I wanted to reply to you. As someone who can probably comfortably rank herself amongst the Guild's 'youth', and is just a common or garden variety member who visits training days and reads the magazine, I agree on some issues with you - it would be good if the Guild were more proactive in searching out new members (although recent publicity drives in Animated etc. seem to address that problem already). Also, as a practising artist in community settings and researcher in dance and contemporary arts, I strongly support a drive to open up more towards the arts and the international scene.

On the other hand, there are some areas of the Guild's work which seem to me to be alive and well, and bear fruit for 'newbies'. They are reported in the magazine, but they might not seem very spectacular. The effects are local, and individual, but I think that they mount up and do their own bit to help to shape the UK dance world.

I have participated in the Laban Guild Stage 1 course, organised by Powys Dance in Mid Wales, and I think that it is fair to say that that course has touched people's lives. Some people are now working as dance leaders who weren't before, other people have gained more confidence, yet others have found a place to enrich their lives (and their movement potentials). Mid Wales is not the most 'happening' place in the world, and certainly not a rich one, and to have an excellent training course come to us is marvellous. I assume that the training courses in Ireland had similar invigorating effects, judging by the proliferation of magazine contribution from participants.

A handful more dance leaders, a few sessions a week more in village halls, schools or retirement homes, and an income for one or two people to make the arts their career - these might seem small steps, maybe, but important steps for individual people, people who then go on to influence people, lead sessions, teach children, engage in arts projects, bring the arts into rural communities. Accessible (local and affordable) community dance leader training is still an underdeveloped area in the UK, and we need more and more of it as governments and arts funders aim to involve people in the arts. While pushing for rejuvenation and new ideas, IT development and networking, I feel that it is important to acknowledge and strengthen the heart of the Guild's activities (as I see it from my perspective). In order for this to happen, I think that all of us members need to do our bit - TELL session participants and other people about the Foundation Course and the Community Dance Leaders Courses, CONNECT with local dance organisations and providers, and TRAIN new leaders by letting them work-shadow existing classes. I feel that it is important not to forget the impact that just one dance or movement session taught in a school, a community centre, or a day care facility can have on people's lives. As long as the Guild just produces one new leader a year to take on this work, I think that it serves a very, very useful function, indeed.

Petra Kuppers

CONTRIBUTION TO THE PEA

Education

Contribution to the PEAUK's Centenary Celebrations at the Royal Albert Hall 23 October 1999 by The Laban Guild.

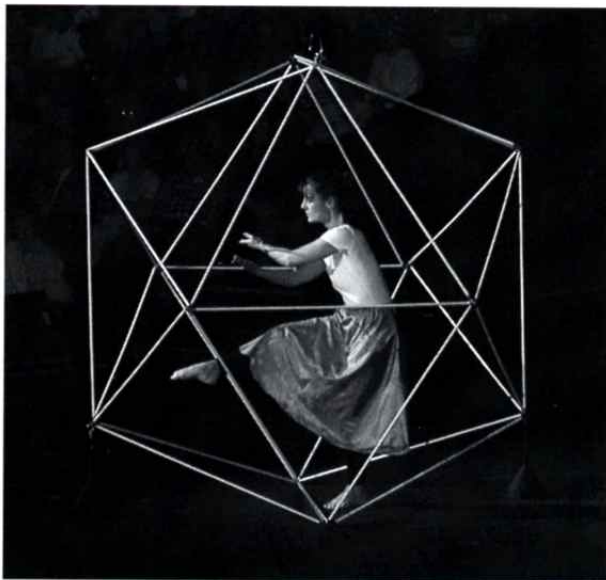
As Chairman of the Laban Guild I was approached by Eileen Rawlings, the organiser of the Royal Albert Hall Spectacular, asking if the Guild would be interested in making a contribution to the Centenary celebrations.

The Guild Council discussed this invitation and unanimously agreed that any celebration of 100 years of Physical Education without acknowledgement of

explosion of creative movement in schools and the community which took place - rather than any limited attempt at one historically accurate aspect.

'What must emerge in such an item is an unequivocal demonstration of the vibrant 'spirit' of Laban's work'

I therefore approached one of the Guild's talented members, Michael Platt, Advisory Teacher for Dance for Suffolk County and he agreed to take up the challenge of this item. He wrote to me subsequently saying that he was aware of the need 'to create big, powerful visual images which will make an impact in the Albert Hall space', to create 'a rich powerful event'. He added: *I want the piece to be a magical, visual experience for participants and observers which really demonstrates the relevance and integrity of Laban's work to 1999 as well as in 1950 - I do not want it simply to be a factual recreation of something from the past ... it should be accessible and exciting..*



Janet Lunn dancing in the icosahedron
Photo: Pam Anderton

Laban's influence would be inconceivable. There is no doubt that between the late 40's through to the sixties and seventies Laban's work flourished in schools, colleges and universities. Diana Jordan OBE, Warden of Wolley Hall Teacher's Centre wrote in 1954: *It is my firm conviction, and surely that of many others that the direction of the slow but sure revolution in physical education which is taking place is entirely due to Mr Laban's influence, guidance and philosophy ... we undoubtedly owe him and always will, a great national debt...* Guild Magazine December 1954. Many other voices at the time were raised in acknowledgement of Laban's work including Professor Meredith, Professor Bantock, Professor Arnaud Reid - not to mention HMI's, Advisers for Physical Education, College Principals and Physical Education Teachers. What kind of contribution then should the Laban Guild make to the celebrations in 1999?

Clearly the sheer breadth of Laban's influence historically would be difficult to capture in a nine-minute slot in the first half of the Albert Hall programme, but, it was felt that what must emerge in such an item is an unequivocal demonstration of the vibrant 'spirit' of Laban's work and the associated

And this is what I believe it was. Over 200 children, youth and adults took part with specially composed music and colourful costumes. Oh! And the icosahedron, a recognition of Laban's interest in geometric solids was 'flown' from the Albert Hall Dome and images were projected on two large screens.

Sheila McGivering, our Vice President wrote personal letters to as many interested Guild

members as possible and the results of her magnificent efforts was £3000 enabling us to fund the enormous costs of transport, honoraria and music. The Suffolk members successfully secured sponsorship for their own costumes.

Gordon Curl
Chairman - Laban Guild

A few responses

..... what a treat the Guild gave us last night - an icosahedron floating down from the heavens, spatial forms flashed on the screens and an artistically presented dance by the Suffolk 'Movement Choir' .. The Laban contribution to the evening was certainly quite outstanding .. a memorable evening .. many congratulations on the success of this venture ...

Hilary Corlett

.....I was thrilled with the Laban item. Thank you for asking Michael Platt to do it ... and many congratulations on organising such an outstanding contribution to the success of the PE Spectacular... I found it incredible that you could undergo the frustration and technical deficiencies of the day and then produce the stunning performances which left the audience cheering and me with shivers of amazement and gratitude running up and down my spine ... thank you for making the evening of 23 October at the Royal Albert Hall such an enormous success

Eileen Rawlings
(PEAUK Centenary Co-ordinator)

..... What a superb evening ... There would have been a terrible gap in the programme if the Guild had not been represented ..

Sheila McGivering



Dancers from Suffolk performing in the Albert Hall
Photo: Pam Anderton

A few years ago the group Action Profilers International had a parting of ways. Warren Lamb, the originator of the system, and others in the group hit a difference of opinion which could only be resolved it seems, by setting up separate camps. Warren, Director of Warren Lamb Partnership and Pamela Ramsden, Vice Chairman of Action Profilers International explain what caused the move. Warren Lamb speaks first about what he now refers to as Movement Pattern Analysis. Ed.

MOVEMENT PATTERN ANALYSIS

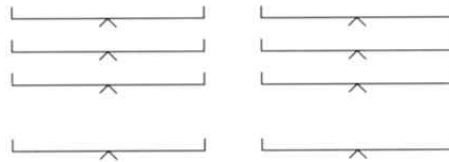
The key difference of opinion which caused us to fork out in our respective areas of work was about polarities. My former colleagues in Action Profilers International did believe that polarities were fixed and I believe they were producing Profile reports which pigeonholed people. I will explain.

Trained MPA's take a lot of observations of how a person moves, analyse them, and match the findings against a decision-making model. The result is a Movement Pattern Analysis and it gives information on the person's uniquely preferred way of going through a decision-making process. We may often not be able to follow our preference because of circumstances, but it is always there. If too much of our action is contrary to this pattern of preference we suffer some form of stress; if we can do our work and play activity primarily within the pattern we enjoy many benefits, including work satisfaction, better working relationships, potential leadership, more effective contribution to team building, the ability to stay relaxed while working hard and, in general, discovery of activity which you know to be right for you.

The MPA practitioner works within the field of management consultancy, career guidance, movement therapy, or contributes the findings of MPA to a range of professions including medicine, education, and sports.

The MPA is unique among methods for understanding individual expression in that it is based entirely on movement observation and it extracts a pattern of behaviour which remains fairly constant during adult life, even though many other aspects of behaviour, (e.g. temperament, attitude, skills) change.

Following concepts originally created by Rudolf Laban, then developed by Warren Lamb, students learn to observe movement according to a Framework of eight components, each one of which can be visualised as a bi-polar range:

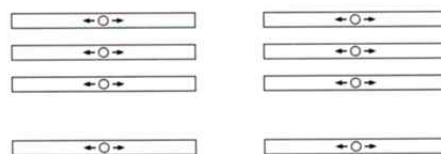


(It is unnecessary for the purpose of this paper to give the names of each of the movement components.)

While we are alive movement is active in all eight components constantly - there is no stillness, until death. Often the movement is too little to be clearly observed but once beyond a certain threshold it is possible to observe and categorise it as belonging to one or more of the eight components. The observer has to perceive that movement

'The uniqueness is dependent upon making an observation record which is truly of movement and not of a fixed point. Movement is a constant state of flux, like a wave. Pin it down and we have lost it'

may occur in any one of the eight components at any one moment. If the Framework is visualised as eight carpenters' levels then the eight bubbles can be assumed to be in motion all the time:



Then one, perhaps two, or it could be all eight, move discernibly into the range where its quality can be clearly observed and notated:



The most that can be attempted is to observe and record brief excerpts of phrases of movement. When some hundreds of such phrases have been collected, consisting exclusively of movement which involves the whole body (known technically as movement of Posture merging into Gesture, or vice versa) the material exists for calculating the Movement Pattern Analysis.

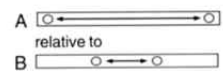
This brief explanation is offered to try and make clear two points:

- 1) It is a challenging and demanding pursuit truly to observe movement in a disciplined way.
- 2) The rewards are to gain a way of looking

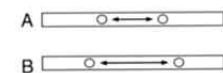
at people, and of understanding them, which is unique.

The uniqueness is dependent upon making an observation record which is truly of movement and not of a fixed point. Movement is a constant state of flux, like a wave. Pin it down and we have lost it.

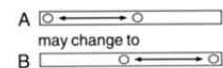
This principle extends to the bi-polar variation of movement in all eight components. In the MPA analysis the ranges of variation are different in all eight and the pattern they make is believed to remain relatively constant i.e. a relatively larger range will not change to become smaller than a previously smaller range:



will never (unless there are highly exceptional circumstances) change to:



The range itself, however, is in a state of flux between each polarity:



To summarise, the range or extent of movement between the bi-polar extremes remains fairly constant. But it changes, sometimes more towards one polarity, sometimes the other. Such changes can occur over a short space of time and may influence interpretation of the MPA, especially the potential sharing/privacy motivation (the extent to which an individual prefers to take initiative privately rather than share initiative with other people).

Just as we cannot pin down movement, we do not pin down or pigeonhole a person. Nevertheless, we are able to extract from the complexity of all the movement going on a preferred pattern appropriate to the individual. When matched against a decision-making model, as mentioned earlier, valuable and unique information is gained.

The future of Movement Pattern Analysis (which, incidentally, is a better title than Action Profiling because it describes precisely what we do) has to be tied in with the Information Age. MPA provides information on how people move and the more obtaining it and analysing it can be computerised the more MPA will gain recognition and grow. Vera Maletic pointed the way in her article "Bringing the Laban Oral Tradition into Cyberspace" (Laban Guild Magazine, Winter 1999).

MPA trainers and practitioners are not prepared to compromise on the unique movement element of the technology and will accordingly be better placed to bring

Laban's concepts into the Information Age. On the basis of discoveries already made there will be a growing recognition that understanding people in terms of movement is a viable, valuable, feasible accomplishment. The new millennium begins with a growing global respect for individuality. Laban pioneered the concept that everyone has his or her own 'individual rhythm'. MPA's translation of that concept, in line with modern technology, will help bring about a future in which Movement Study is not seen as a fringe activity, or just as a tool for making assessments of people, but as something integral to twenty-first century living.

Warren Lamb

THE FUTURE OF THE ACTION PROFILE® SYSTEM

If I had been asked to talk about the future of the Action Profile® System two years ago I would have said that it was very gloomy. Action Profilers International (API) was a faithful but small, ageing and diminishing group. Problems which had dogged the expansion and spread of the system were still a problem and the originator of the system Warren Lamb had left API after a disagreement with myself and the majority of the members.

The disagreement centred around the meaning and use of the movement polarities. As some of you may know the Action Profile pattern describes a person's unique style of making decisions and taking action. We divide the decision/action process into three stages (*Attending, Intending and Committing*) each of which has two areas. Each area is measured by noting the number of instances a person does the associated effort or shaping movement. The area we call Investigating for example is based on the space effort. Within the space effort as you all know there are two polarities, which enable the movement to happen i.e. Directing and Indirecting (direct and flexible in Laban language). These are both part of the process of Investigating what exists. It is my view that each polarity has its own meaning in addition to its meaning within the main area. For example *Directing Investigating* is all about *probing, discriminating and dissecting* one bit of information from another, whereas *Indirecting Investigating* is more about *classifying, grouping and making connections* between various aspects of the information. I believe that these extra levels of meaning should be labelled and made available to the client to provide them with additional, sometimes extremely important insights. Warren believed, as I understand it, that doing this would stultify the movement and cause people to grasp at fixed positions e.g. label people as Probers, Classifiers etc. We have

been using this extra level of meaning for several years now - clients are all very appreciative of the extra insights and no labelling has occurred. There have been occasions indeed where the slant of a person's profile has been significantly altered as a result of the extra information.

The Action Profile® System provides a gold mine of information, insight and application to those who practise it and use it. Clients are full of praise and appreciation. People say it has changed their lives. As a means for understanding the innate human driving forces that underpin individual, group and organisation decision/action and nothing else comes close to it. So what's the problem? Why aren't there AP practitioners on every street corner? Why is it that just a very select number of very high level executives (Boards of Directors and senior executive teams) are getting the benefit of the system? Why aren't a huge number and variety of people and organisations benefiting?

The history and the nature of the AP system are the source of its enormous strength and unique depth of application. The fact that it is based on the analysis of every day movement and its relationship to the functioning of the mind in decision/action means that it focuses on our powerful body/mind connection. Secondly it picks out Posture Gesture Merging (PGM) which is a conflict free area of movement behaviour - where the *being* aspect and the *doing* aspect of us comes together - and is therefore a manifestation of unique, individual, motivational drive. As a result it gives insight about a part of us that is core and universal, not learned and not culturally determined. As such it is an anchor for deep yet practical growth and development for both individuals and groups. In addition it provides a common language which will overcome apparent divisions and misunderstandings due to cultural, professional and gender differences.

The history and nature of the system however have also been a source of its difficulties. Historically the AP system has been applied primarily in business and mostly in the private sector. This has meant that it has often been likened to psychometric tests and has had to meet similarly stringent standards for reliability and validity. The rigour of this has been beneficial as well as problematic. The difficulty has been that for practitioners to reach the required very high inter-judge reliability (we expect any two practitioners to get the same scores for a profile to the

level of +/- 3%), they have had to undergo very long and very rigorous training.

The difficulty of learning to observe to this very high level of accuracy is largely because the movement we are observing is not 'larger than life' movement as is dance or enacted movement but normal everyday movement. In normal everyday mode, people do not make their movements clear! On the contrary they make them small, fleeting, disguised, confused and generally a headache to see! A PGM (posture gesture merging) on which the Action Profile® assessment is based can happen in a fraction of a second! To make matters worse, in normal behaviour people

'Each polarity has its own meaning in addition to its meaning within the main area. I believe that these extra levels of meaning should be labelled and made available to the client to provide them with additional... insights'

never do pure movements. Rather they insist on a huge variety of combinations (about 6million) of flow rhythms, flow attributes, pre-efforts and pre - shapes, as well as full blown effort and shape all wrapped up in gesture

continued on page 6 ...



Pamela Ramsden at work

... continued from previous page

systems and postures as well as PGM's. Seventy-five percent or more of this confusion has to be weeded out in order to notate the PGM profile. For the poor AP trainee it is like looking through a fog to see a fleeting moment of something, which is never obviously or definitely there. We use videotape of course but we can only make videos of real people and video-taped or not their movements are still minute and unclear. Furthermore the fast forward and review facilities on VCR are not accurate enough to enable easy or precise pinpointing of any moment of PGM.

Another problem has been that the AP system goes well and truly across disciplines. It combines movement/psychology/business/management consulting.

This cross discipline nature gives difficulty to hopeful trainees and has caused difficulty in gaining academic credibility for the system. We have done a significant amount of validation research but it has been difficult to find the right academic channel in which to publish or orient it. No one academic discipline can understand the whole of it hence it gets disregarded or devalued. The movement basis has also been a barrier for potential clients thus making the marketing more problematic particularly for new practitioners.

However nothing is impossible and the world is changing. There is now much more understanding and acceptance of the body/mind connection and there have been some ground breaking occasions where a potential client has found the system more rather than less convincing because of its movement basis! So what of the future?

API has a new lease of life. There are currently seven people in training in the UK. The practitioner-training syllabus has been greatly improved. We have gathered together all our intellectual property into a single excellent paper and 'package', and collected years of data into a single data - base that enables us to establish norms and to carry out a variety of statistical research.

Some very hopeful avenues are beginning to open up which could transform the system in the future. One such avenue is the possibility of using the system with the entire NASA space flight team i.e. astronaut crews, plus the mission control teams. This in itself would give the system a very high profile and unprecedented credibility which can be a spring board for focusing positive attention on its movement basis. An extra facet is to be able to test out the theory that PGM cannot happen normally when astronauts are in space i.e. in weightless conditions and that therefore their decision/action capacities are affected. This would provide some

serious evidence for our theory that PGM patterns are an integral part of human decision/action processes.

Other avenues are to use part of the system or to use it in different ways. Ellen Goldman for example has developed a wonderful method for applying observation of just the PGM (integrated movement) to the understanding and improvement of all kinds of communication. Anita Hall is very interested in applying AP observation and methodology to the training of sales people. I have taken the components of Posture, Gesture and PGM and based on the observation of great performances of many kinds have developed a Model for Mastery. We use this now in our work to assist our clients increase their level of mastery in crucial areas of performance and life in general.

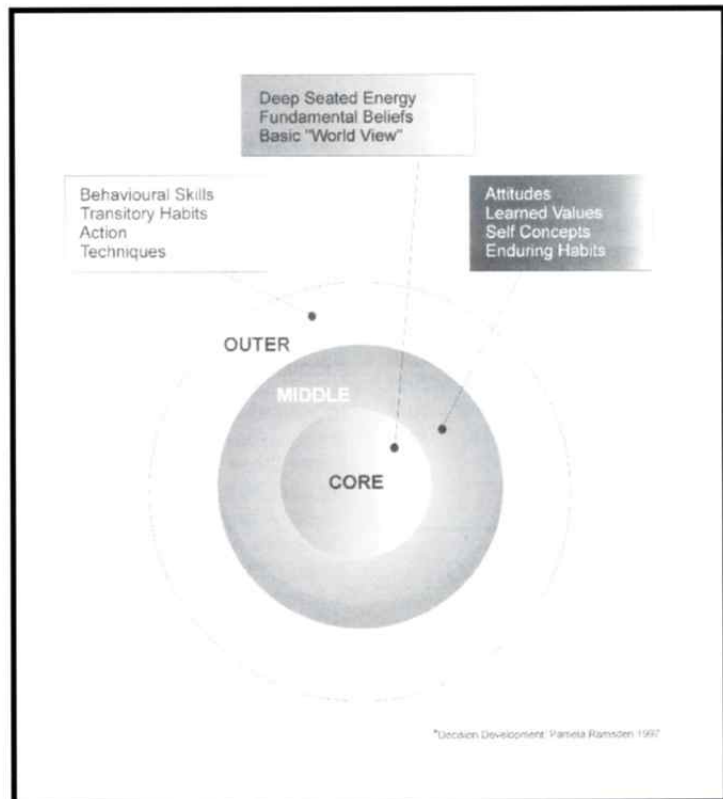
Technology may well come to our rescue by providing a way to make the training in movement observation much simpler, repeatable, easy to grasp and user friendly. We are currently exploring the possibility of using a leading edge combination of computer generated 3D modelling with Motion Capture animation in order to construct a multi-media interactive training CD ROM which can be used by trainees on a normal PC. The idea will be to construct examples of 'pure' movement, which the novice trainee can manipulate on the screen - play many times, view from any angle and get immediate feedback on their accuracy. This will be used both for individual distance learning and also in small or quite large

groups with a teacher. It will make the practitioner training shorter, less expensive and available to a greater variety of interested professionals.

If we can get this to work then it will open up a world of additional applications. The system has been applied in a limited way to career guidance and research into the reasons for the learning difficulties of some children. These applications could be expanded and the system become easily available to teachers of children with special needs and careers advisors in schools and universities. In addition the practitioner training could become available to people who would work in all levels of management in commercial sector organisations as well as other sector organisations e.g. religious, charitable, health service, education. It could also be available to a range of professionals such as psychotherapists, counsellors, dance therapists and social workers.

It is vital in my opinion that we do find a way to ensure the survival of the AP system for the benefit of future generations. What we need are people to come to us who are prepared to look for ways of adapting the system to different areas of application. Even before the multi-media animated training system is up and running there are ways in which the system could be taken forward into the different areas I mention above. All we need are people with imagination and enthusiasm to come and help.

Pamela Ramsden



Layers of Personality

MONMOUTH DANCERS CONTINUE TO LEARN WITH LABAN



Rhyan Parry, Head of PE and Dance at Haberdashers' Monmouth School for Girls (HMSG), tells how her senior dancers' participation in the Guild's Foundation course, and their commitment to the Laban project, continues to benefit everyone involved.

In a recent edition of The Laban Guild Magazine I was pleased to detail how my dance captains had, along with the other members of our Senior Choreography Group, enrolled in the Laban Guild Foundation Course in Community Dance. As a Laban Community dance leader I knew how valuable the course would be to my dancers - I am thrilled to say that I underestimated the case!

Not only has the girls' work grown in expression and maturity, but their increased appreciation of how dance can operate as an active, positive force in society has been a revelation. In my previous article I told of HMSG's association in dance and movement with a special needs school in our area, and how contact with its wonderful pupils has been mutually uplifting. That relationship has gone from strength to strength and, recently, our Foundation Course students once again had the opportunity to take the Laban message to the wider community.

HMSG recently staged two evenings of dance, both of which were watched by capacity

audiences of relatives, friends and enthusiasts in the school hall. These were the third annual shows of pure dance held at the school and, with 106 pupils participating, the productions were easily the biggest to-date. The 17 items that were performed by girls from ages 11 to 18 and were choreographed during the school's many extra-curricular dance groups and clubs. The majority of numbers on show were devised and choreographed by the girls for their foundation course work, and the most senior members of the group have now completed the requisite course hours and will be receiving their certificates in January. At the same time, a third group will begin the foundation course ensuring a continuity of Laban students at HMSG.

Our dance clubs are open to all pupils, and everyone who attends is encouraged to contribute to the programme. Their compositions represented a wide variety of styles and provided the audiences with dance evenings that were stimulating, fun and of extremely high quality. This is in no small part due to the discipline and enjoyment the girls have derived from the Laban Foundation Course in Community Dance and I can, once again, recommend it unreservedly. HMSG is proud of a well-earned, national reputation for dance. We produce shows, stage performances by internal and external artists, run Dance Weekends, and host an annual Dance Summer School (see diary of events,

page 13). This commitment to movement adds a fresh, exciting feature to school life, and provides girls with an excellent medium through which to express themselves: something they do with enthusiasm and ability. It's obvious that the many people who attended the 'Dance, Dance, Dance' shows truly enjoyed their efforts. The reactions were little short of rapturous.

Rhyan Parry



'Absolute Reality' from the show 'Dance, Dance, Dance' choreographed by Alison Guill

A LOCAL VISION

As a member of The Laban Guild Council and a member of the Guild since the early 1980's I was asked to put forward my vision of the Guild.

I began by reflecting upon the society within which we live, focusing in on areas in which I work. We have a population of adults who are living to a greater age than we've ever experienced; children spend many more hours glued to T.V. and computer screens and less time outside experiencing the natural world; adults and children with physical and/or mental disabilities are being given more opportunities to become more independent; roads however are more congested, parking in local towns and villages is becoming increasingly frustrating as we are all trying to save time by walking less and using the car to do our shopping and generally get about, and indeed public transport is taken away from us by the powers that be.

As a freelancer in the creative field much of what I do now would not have seemed possible twenty years ago. Now I work with the elderly, parents and toddlers, young people and adults with learning disabilities and within each one of these areas Laban has a place.

So what is my vision for the Guild?

I see Guild members, whatever their age offering Laban to all manner of areas in our local communities. I believe that communities will instinctively want to pull together, for example young mums and first time mothers seek out others in a similar position. There is nothing more joyful and

uplifting than to watch little ones finding their feet. With the ever increasing necessity for some mothers to go out to work the care of these little souls is often being given to others, nannies, nursery schools, child minders etc. If you are a Guild member and perhaps you have not flexed those muscles for sometime then why not contact the local health centre or playgroup or anywhere that provides a facility for pre-school children and offer a short fifteen minute session of dance, or if you feel a little bit rusty just volunteer to help out to begin with so that you can observe the variety of tiny tots. I am sure you will quickly pick out those with free flow, bound flow, etc. And hey-presto into your mind will flood back your movement vocabulary. Now you are away stretching, bending, gliding, twisting, floating, stamping, rolling, spinning

If that isn't quite for you then how about sharing a dance over a cup of coffee. Perhaps playing your favourite piece of music when your friends arrive, telling them of the time you were introduced to Laban. Five minutes inside the planes sitting down is enough to get started.

In the area of learning disabilities I know for a fact that volunteers are always needed and with colleges now running more courses to encourage independence (many of them connected with the arts) all help is gratefully received.

Our communities need creativity. My vision for the Guild is one in which all of us who have experienced Laban and indeed other inspirational teachers can

go on to inspire others. We need to keep communicating on a personal level. As I began this piece I read reports of a selected number of families who had been given the opportunity to visit the Dome. What really stood out in their minds was the live performance. "Mastery of Movement", surely, living beings, real people!

The Guild does have a future. Life may be swamped by technology in certain areas of our daily existence but you know it costs nothing to create a daily dance piece, write a poem, share a movement experience with another person, or just take a brief moment to reflect upon why you remain a member.

I hope that all of us will continue to belong to this unique organisation, well into the 21st century. There are so many areas in which we can make a valuable contribution to a society which often appears to have lost its way. Laban was a great visionary, inspiring us to view ourselves as gardeners, nurturing the new and changing world in which we live, helping those whose lives are in need of human movement, both bodily and mental.

The Guild has for me become an extended family and I hope for you too.

Whatever your age keep on dancing, tending your own personal garden so that you may blossom into a beautiful plant which others will share. Let us know how you are growing.

Liz Norman



DANCING AROUND

NEWS FROM THE CCPR

1. "Sport Supports St. John" Campaign.

A publicity campaign that Guild teachers could use. The mutual objectives are:

- Attracting new participants to your dance class
- Raising awareness of the sport/dance
- Fundraising for the three St. John projects.

These are:

- First Aid training for school children
- The renewal of the St. John ambulance fleet
- Putting automated external defibrillators into the community.

These are all laudable aims. Did you know the Christmas ambulance is staffed entirely by St. John's volunteers who have been tending the sick for 900 years? (Not the same people obviously.)

They also offer their PR service to raise awareness of events. Please contact me for details.

2. Other Promotional Events

The Guild is being given the opportunity to take part in the following:

- Lifestyle exhibitions at various venues and times throughout the country
- Health & Beauty 2000. 13-15 April Milton Keynes
- Blitz. July-August Royal Festival Hall
- Healthy Ageing. 26-27 September London

Should any member be interested in taking part in any of these events, please let me know.

3. Teaching Leadership through Movement & Dance.

The British Sports Trust is taking over the organisation of this scheme and would-be trainers should contact them.

4. Top Dance

This package which has been developed to support the teaching of dance activities in Key Stages 1 and 2 of the National Curriculum will go to schools in April 2000. If any member wishes to be considered as a Top Dance trainer he/she should contact their Local Education Authority's Tops Scheme Manager.

5. Arts Worldwide's FEET FIRST

This project will take place in London next summer. 10-11 June will be a taster weekend with about 30 different dance styles from around the world in 10 different venues. This will be followed by a 5-week period of workshops culminating in a Summer Dance Party in Finsbury Part on 23rd July. If you are interested in being involved in the teaching, please contact Anna Clancey on 020 7354 3030.

MOVEMENT & DANCE LIAISON GROUP (GREATER LONDON & S.E. REGION)

Because of lack of support, it is probable that this group will be discontinued. An Extraordinary General Meeting is being called in February to decide the matter. If you have any comments to make, please telephone me on 01737 842834.

Bronwen Mills

LISA ULLMANN TRAVELLING SCHOLARSHIP FUND

AWARDS FOR 2000

The 200th Lisa Ullmann Travelling Fund Scholarship will be awarded in the year 2000!

The LUTSF helps dancers, choreographers, administrators, teachers, therapists, journalists and other dance professionals by paying travel expenses to enable them to undertake study or research to extend their professional knowledge and skills in dance.

Since the fund's inception in 1986, over £90,000 has been awarded in scholarships to help more than 150 people involved in the field of dance to pursue an extraordinarily diverse range of projects, thus contributing in the widest sense to the development of the dance world. Scholarship holders have included well-known choreographers and dancers, students just starting their dance career, administrators, educators and scholars; destinations of travel have covered all five continents. The one factor that all scholarship holders have in common is that they have returned refreshed, enthused, and enlightened, ready to feed their newly gained skills and knowledge back into the dance infrastructure.

The diversity of the projects realised and the consequent communication between different sectors of the dance community world-wide is very much in tune with Lisa Ullmann's own life and work. She was a distinguished teacher of movement and dance whose unique work contributed to the dance education of countless students, dancers and teachers. Lisa always responded positively to requests to lead courses and classes both in this country and abroad. The fund was set up after Lisa's death in 1986 to commemorate her life and work and to enable others in dance to enhance their knowledge through travel. For more details of scholarship winners, full reports or photographs, please contact address below. The closing date for applications is usually late January. The Secretary, LUTSF, 25 Cuppin Street, Chester CH1 2BN.

continued on page 11 ...

MEMBERS

AT LAST, TH

OK - so some people say it's not the start of the we will be spared any more hype. At the moment looks like being the non-event of - well - the with family and friends in the sun and to com fancy a trip to THE DOME - remember that a major input into this and the participation of their local environment can only be a truly in

At the moment I seem to be doing nothing but to start looking forward - the other face of Ja unessential and committing to the future.

Here in Ireland, we are planning various a Summer Solstice in Sligo and celebrations in

ARE YOU CELEBRATING THE

Do let us know of your plans and help us material for your event. Our "RENEWAL 2000" promotion for the Laban Guild.



- COULD YOU INITIATE A COU
- COULD YOU ENCOURAGE C
- COULD YOU DISSEMINATE I

IT'S UP TO U

The Guild does not want to be a faceless members and the members - YOU - are the p counts and is valued! Whether you are one has played an important part in developing l discovered the value of Laban analysis in re

RELATIONSHIPS are an essential element i has a vital part to play. We can provide the training needed to equip you to compete in th expertise: the advice, support and, for those c necessary to teach in the current climate.

We can also supply manuals dealing with Le These can really help you to maximise the i

HELP US TO HELP YOU - IF YOU WANT

Ann Ward

Subscriptions: UK ordinary and a
Overseas (includi
UK Student, retire
Overseas (includi

Please make cheques payable
Ann Ward, 30 Ringsend Road, Limavady, C
Please note new telephor

COUNCIL MEMBERS 1999 - 2000

Chairman: Gordon Curl, Vice Chair: Maddy Tong
Ann Ward, Treasurer: Barrie Hudson, Editor: Ly
Janet Harrison, Elizabeth Norman, Jasmine Pa
CCPR Rep: Bronwen Mills.

the new millennium until next year, but hopefully
ent November - the start of the new millennium
ast millennium! I am hoping to be spending it
back revitalised for another year. BUT if you
ur past President, Maggie Semple, has had a
children from all over the country, reflecting
spiring vision.

write reports on events past, but I am itching
us: a time for re-assessment, for deleting the

activities; a Millennium Movement Choir at the
Belfast and Dublin.

NEW MILLENIUM IN DANCE?

to help you by providing publicity and Guild
"programme provides a starting point for your

RSE IN YOUR AREA?

CLASS MEMBERS TO JOIN THE GUILD?

INFORMATION ON THE GUILD?

- not "THEM"!

organisation. We are only as strong as our
people who make the difference: YES - everyone
of our highly esteemed senior members who
ABAN'S work, or whether you have only just
ation to your own work, let us know.

Laban analysis, and this is where the GUILD
contact with others working in your field: the
market place, the workshops to up-date your
n our Dance Teachers Register, the insurance

dership Issues and Marketing at £5.00 each.
pact of your courses.

ADVICE OR SUPPORT - JUST TRY US!

iliated members	£20.00 p.a.
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ie, Secretary: Jan Nicol, Membership Secretary:
ia Everitt. Members: Vera Curling, Gill Hibbs,
ch. Training Committee Rep: Sheila McGivering.



THE MEANING OF MOVEMENT DEVELOPMENTAL & CLINICAL PERSPECTIVES OF THE KESTENBERG MOVEMENT PROFILE

Gordon and Breach ISBN 90-5700-528-X

The Kestenberg Movement Profile offers a
"way of seeing" movement. It provides a
comprehensive system of movement
analysis with its own distinctive vocabulary
for observing, notating and interpreting non-
verbal behaviour within a developmental
framework.

This book is intended as a textbook for students,
for parents, and to widen the understanding of
the KMP and to make it more accessible. The
language and terminology used throughout
have been updated, which will certainly give the
book a wider appeal.

In the first section of the book, the reader is
taken step by step through the nine
categories of movement covered by the
KMP in as simple and accessible a style as
such a rich and complex a system can be
explained. Practical exercises throughout
the text bring it to life, making immediate
connections with everyday experiences. For
me this is one of the strengths of the book.
Photographs are used at the beginning of
each section. I found these helpful and
wanted more throughout the text. The
framework of the KMP is developmental and
focuses on the way that movement patterns
develop throughout the lifespan. Movement
qualities coded using the KMP reflect styles
of learning and cognition, expression of
needs and feelings, modes of relating, styles
of defence and dynamics for coping with the
environment. Fascinating! This section is
clear, concise, detailed and relevant. It
achieves exactly what it sets out to do.

Section two deals with applications of the KMP
to therapy of different styles and theoretical
orientations, including Infant-Parent
psychotherapy, Dance Movement Therapy and
Body-Mind Centering, giving the reader a sense
of the wide application of the KMP, and indicating
areas for future study and research. I admire
the way that the KMP work seeks to continually
evolve and move in different directions, much in
the way that the work began.

The third and concluding section of the book
will be of interest to those with much more
experience of the KMP, and looks in detail at
interpreting profiles from different theoretical
perspectives, including psychodynamic,
developmental and movement based work and
the Recovery Model, and gives examples of
work with children and with adults. Nava Lotan
has created a computer program to simplify the
mathematics and plot the diagrams of the
KMP, available via the Internet, on the KMP
homepage for people who really want to get
their teeth into something. <http://www.weiemann.ac.il/ESER/people/Eli/KMP/home.html>

This book is an invaluable contribution to
the understanding of human movement at
many levels, from the everyday to the in
depth study, across different professional
disciplines, and diverse cultures. It gathers
together past knowledge, updating it into an
accessible form, and points the way for
future research into the meaning of
movement which is, surprisingly, a much a
neglected area.

fasmine Pasch

FIFTY CONTEMPORARY CHOREOGRAPHERS

Edited by Martha Bremser with an
Introduction by Deborah Jowitt.

Published by Routledge 1999.

Spanning choreographers from Japan to Italy,
and from as young as 33 to as old as 93 this
books captures the spirits of contemporary
choreography. As the fly-leaf says 'Those
included represent a wide range of dance
genres, from ballet to post-modern. Among
those whose work is discussed are Matthew
Bourne, William Forsythe, Mark Morris and Twyla
Tharp'. Almost entirely the book describes the
work of individuals, but there are a couple of
entries of groups, one being Pilobolus. It is a
very good 'starter for ten' if you want an overview
of any of these 50 choreographers.

For me the Introduction written by Deborah
Jowitt was one of the most interesting parts.
She has vividly drawn the several threads that
form the foundations for today's
choreographers. She talks about people like
Isadora Duncan, Humphrey, Graham, Laban,
Wigman and so on, and describes briefly but
sufficiently, how their work has been
influential. These pages set the framework
for the fifty choreographers described. Each
entry includes a critical essay on the
choreographer's career by a commissioned
author. To give a couple of examples, Jane
Pritchard, Archivist for the Rambert Dance
Company has written about both Robert
North and Christopher Bruce, and Lesley
Anne Sayers, a regular writer for *Dance Now*
and *Dance Theatre Journal* has contributed.
Following the essay is a short biography, a
list of their choreographic works and a
detailed bibliography of interviews, articles
and books supporting the text.

I was fascinated to dip into the backgrounds
of several of my favourite choreographers and
commend this little book as an introduction
to the individual's concerned. But don't
expect the entries to be definitive, they are
introductions. Certainly this is a book for
any school library or for dabbling
enthusiasts.

Lydia Everitt

Two years ago, David Blunkett wrote to primary schools demanding a focus on core subjects of English, Mathematics, Science, IT and RE. To teachers' complaints that there were not enough hours in the school day to fulfil his demands and still provide a balanced education he responded "I have decided to lift the statutory requirement for schools to follow the Key Stage 1 and 2 programmes of study in the non-core National Curriculum subjects of design & technology, history, geography, music, art and physical education for two years from September 1998 until a revised National Curriculum is brought in from September 2000".

The result in many schools, particularly where there was a shortage of specialist music, art, PE/dance or humanities teachers, was that the arts subjects were the first to be 'reduced' or dropped in a busy week, term or year.

Since the daily Literacy Hour was introduced in September 1998 and subsequently the Numeracy Hour in September 1999, curriculum time in general is now also tight and increasingly teachers find that the demands of the government for these core subjects can often only be met by curtailing the more practical subjects. Subjects like music (it takes time to get out, distribute, collect in instruments and reorganise the room), art or design & technology (preparing the desks, getting out materials, clearing and cleaning up afterwards takes up valuable time) and PE or Dance (time to get the children changed, down to the hall or playground and then the whole thing in reverse) get half an hour of actual teaching and take 45 minutes to an hour out of the actual school day.

This is, in no way, meant as a criticism of primary teachers who, I know, are appalled by this terrible reality. Indeed, I see it only adding to the guilt and sense of inadequacy with which many feel burdened these days as they are torn between fulfilling government set targets and providing what their professional experience tells them is a balanced preparation for healthy adult lives for their pupils.

I was recently sent a document by Kent County Council's education department. Hidden away on page 6, under the heading Curriculum 2000, subheading Primary Schools - National Curriculum Changes, it calmly announced that "Details of proposed changes to the National Curriculum to take effect from September 2000 have been agreed by the Secretary of State" and goes on to list as two of the key issues for primary schools: "An increased emphasis upon the use of information technology in subjects across the curriculum at Key Stage 2" and perhaps more alarmingly, as a final point "A reduction of the requirements for design & technology, history, geography, art, music and physical recreation". In other words, more time to be spent in front of computer screens finding out what other people say has happened in the world & less time for children to actually make anything real happen for themselves.

On Thursday afternoons where I teach I take the

deputy head's year 5 class for RE, Music and Dance whilst he performs his deputy headship duties. The National Curriculum requires me to teach RE for an hour, as a core subject, so initially I was trying to teach a half hour of Music followed by a half hour of Dance with no time allowed for all the practicalities mentioned above of preparing, changing, tidying up etc. On top of this, the deputy head wanted the children back in class ready to be dismissed five minutes before the end of the day to reiterate homework, prepare them for the following day, which was not unreasonable I thought. In practise, of course it was a nightmare.

Last year we acquired a wonderful new year 5 teacher for the other year 5 class who turned out to be a music specialist who, like many teachers, hated teaching Dance. So we decided that we would juggle the hall timetable so I could have a whole hour a week in the hall and alternate half terms I teach her class and then the deputy head's class Dance while she gets an hour to teach the other class a worthwhile music lesson. Sometimes we work together on projects and the children benefit even more.

Each term, whilst covering aspects of Body, Space, Effort and Relationship, I use one of the term's History, Geography, Music and/or RE topics as material content. This helps make best use of valuable curriculum time and we all know that the information and knowledge imparted through the experience of Dance and Music lessons is retained far longer than that read or written about in more formal lessons. I met a child recently who has been at secondary school now for 2 years who told me she had impressed her geography teacher by being able to list the main industries of Caribbean islands by recalling a dance we'd done on working actions to some Bob Marley reggae music when studying Jamaica in year 5!

Movement memory is a powerful force. Memory of physical activity is retained far longer than memory of words read. At the end of each half term I ask my maths pupils to do a 'self assessment'. I ask them to name at least one fact/concept they have learnt in that time and to recall their favourite lesson; it is always something related either to food (about fractions, from a cake we'd cut up and consumed) or to physically performed, practical activities (distance/time relationships from measuring and travelling around the playground or 2D/3D shapes from a quick dance lesson on the dimensional cross/planes/chordic shaping).

Eight months ago the school successfully bid for an ICT grant to convert space into a computer room equipped with 17 computers, all linked to the Internet, to assist the school in complying with the government's requirement. The ICT Room was completed in September but has sat empty for a term because the ICT co-ordinator had no time nor budget allocation to train the staff in how to use it until next term!

As I deal with small groups, have three computers at home, including one with Internet access; and as I have been regularly using our laptop for pairs of children to learn from a couple of very good CD ROM discs during my maths lessons, I asked if I might take my groups in so they could all use the CD ROM lessons concurrently for practising

certain concepts. I was told that each CD ROM is only licensed for one computer and for all 8 children to use it at the same time would cost an unacceptable amount in licensing fees! All we can really use, for now, is the Internet for research.

So I've hunted the World Wide Web to find anything suitable on numeracy strategy at their level. I've found one site with about 10 minutes of potential experience for them but I calculate that the time it will take me to transfer them into the ICT Room, get them on-line and into the web site, complete the work, print it out, come off line and back to our little maths room will be half an hour, minimum. I want them to feel deserving of the experience, I can see the value of their becoming familiar with the technology and acknowledging the relationship of different subjects. At the same time I know that if, instead, I pop them next door into the hall one morning, we could spend 20 minutes performing different numbers of body actions as we travel backwards and forwards along a number line on the floor (e.g. 5 jumps backwards followed by 7 steps forward finds you at 2 so $-5 + 7 = 2$), the concept will become clearer, will be more firmly learnt and it will be a better use of time in terms of real mathematical learning. Not to mention so much cheaper!

Each March at the school we have an Arts Week and each year the budget to fund visiting artists is reduced. Last year the staff asked me if I could spend the week taking as many classes as possible for Dance Workshops. In each case I asked what topics the classes were covering at that time so as to make the workshop relevant. I like to use Dance to consolidate current learning. The year 3 classes were studying Magnetism and Viking Invaders so I constructed a lesson which began with exploring how body parts could move towards and away from each other, the floor and different parts of the room using different dynamics. Then partners created duets on attracting and repelling. Finally the whole class learnt a Viking 'rowing' motif which, to "The Ride of the Valkyries", drew them across the diagonal of the room (the North Sea!) where the invaders and the Anglo Saxon hosts 'fought' their duets which resolved as the two cultures absorbed each other's ways to dance in unison.

Granted, some children may now believe that the coast of Britain emits a strong magnetic force which pulled the longships to our shores! But I think the main teaching points for both ideas sank in, vocabulary and concepts were reinforced and they had a whale of a time doing it so will remember the experience in years to come. The teachers came away with a stronger conviction of the value of Dance as a teaching skill but no more confident about how to implement it themselves.

Will any government ever realise that as well as building computer rooms where children are isolated behind individual screens, they need to build extra hall spaces and train teachers to get those children interacting with each other, absorbing ideas through their muscles and nerve endings and expressing their understanding to others. Some things just can't be e-mailed!

Anet Lunn

DANCING AROUND



continued from page 8

YEAR OF THE ARTIST

1000 ARTISTS IN 1000 PLACES JUNE 2000 - MAY 2001

Year of the Artist is the climax of a series of special year-long celebrations designed to raise the profile of all areas of artistic creativity. Set to be launched in June 2000, Year of the Artist will also involve the Arts Councils of Scotland, Wales and Northern Ireland, plus artists from Europe and around the world.

The aim of Year of the Artist is to raise the status and profile of artists. Each region of the UK will contribute to a national programme of arts activity that will celebrate living artists across all art forms, with the broadest possible definition of visual arts and crafts, performing arts, literature, film, photography, digital and combined arts through placing 1000 artists in residence in 1000 places. The residencies will ideally explore new ideas and contexts, and will have the potential to stimulate creativity and promote the sharing of skills amongst communities, audiences and other artists.

We welcome proposals from all practising artists, particularly where social, cultural, economic or other factors may have previously precluded funding opportunities.

If you live in one area of England, but practice, or intend your residency to be, in another area, please contact the Regional Arts Board relevant to your place of work:-

Eastern Arts Board: 01223 215 355
East Midlands Arts Board: 01509 218 292
London Arts Board: 0171 240 1313
Northern Arts Board: 0191 281 6334
North West Arts Board: 0161 827 9205
Southern Arts Board: 01962 851178
South East Arts Board: 01892 507 200
South West Arts: 01392 218 188
West Midlands Arts Board: 0121 631 3121
Yorkshire Arts Board: 01924 455 555
Please note: Scotland, Northern Ireland and Wales are also participating in the project, although details will vary. Please contact:
Scottish Cultural Enterprise: 07041 564 035
Arts Council of Northern Ireland: 01232 385 200
Arts Council of Wales: 01222 376 500

THE SECRET PROJECT - HALF/ANGEL

Technology enables dancers to integrate movement and voice!

The Secret Project begins with a single figure on stage. Bent double, her hands trapped under her feet, she looks like a wild animal. The movement is concentrated on her wonderfully expressive upper body. Slow movements grow bigger and more emphatic; her panting mirrors this. Not so

unusual until you realise that much of the sound is being triggered by the actual movements. A video image of the stage contains sensors that when 'crossed' by a movement, trigger a sound. The quality of the sound - music or text - also varies depending on the dynamic of the movement. The dancer, in turn, responds to that sound. It is both choreographed and improvised. Using recordings of voice is not to substitute for the real; they compliment and enhance each other; becoming phrases of rhythm yet not erasing the meaning behind the words.

The Secret Project created by Half/Angel and developed at the Firkin Crane in Cork over the summer, is all about mystery, things hidden, secrets. As well as dance and technology, it contains video, theatre, comedy and visual art; and was possible

aware of anything unexpected, just the freshness of the performance. They were all individual performers dancing with their own style and there were no unison pieces, yet there was always a sense of connection.

The Secret Project does not look 'high tec'; there is so much traditional beauty evoked in the sensual script, written by Jools and the simplicity of the movement. Different languages, notably French and Irish, further coloured the canvas. One of the highlights for me was the three dancers making their way diagonally across the stage, gradually but individually vocalising the phrase 'I-have-your-echo' while ebbing and flowing with their upper bodies; quite mesmerising! The



'The Secret Project' half/angel Firkin Crane, Cork - Thursday 4/5 November 1999.
left to right: Cindy Cummings, Mary Nunan, Jools Gilson-Ellis

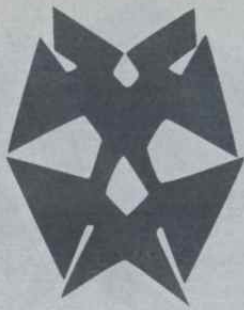
because of the many varied skills of joint directors Jools Gilson-Ellis a trained dancer, choreographer, lecturer in drama at University College Cork, writer and performer of poetry and fiction, and Richard Povall, a musician, composer and digital artist. The two other dancers are Mary Nunan, dancer and choreographer and, until recently, director of Daghdha Dance Company; and Cindy Cummings, a choreographer and strong, eclectic, performance artist. They have been described as *mid-career* artists (hence collaborating with and world-premiering at the Banff Centre in Canada that is dedicated to the development of performers at this stage) and you could certainly see the maturity and wisdom with which they performed. All dancers were fully present in their bodies and so responsive; smoothing over with ease those difficult movements that are bound to occur with this type of improvisation, so that the audience were not

words and the sound became one sensual experience. Its simplicity was its strength. A contrasting cacophony of sound, triggered by a sudden explosion of frenetic movement, and enhanced by the dancers live 'arguments' brings the show to a dramatic close.

It is surprising that more voice is not used in dance productions; and a wonderful surprise when it is. It felt like I'd come home; this is what dance has been missing for me. Dance is an Art made from the human form; why then is the whole human not usually acknowledged and integrated?

The Secret Project was performed in the Firkin Crane, Cork on 4th and 5th November 1999.

Maggie Harvey



LABAN CENTRE LONDON WILL SOON BE MOVING

Hilary Matthew's View

On dismantling the old and bringing in the new.

If asked, I would describe the Laban Guild Magazine as middle class, middle of the-road, middle-aged, safe, nice, unprovocative, dry, boring and occasionally interesting and stimulating. Oh dear, have I been honest and spoken my truth? How acceptable is this I wonder? Now, do I have to move over and join the opposition or can I voice my thoughts from a place of commitment and dedication to growth?

All through my career in education, I was not really acceptable because of my radical voice which constantly made the establishment uncomfortable. I had to be silenced. What a sad world we live in when we are penalised for speaking up and so become ever fearful to do so.

Speaking up means giving an honest appraisal, not a blast of negative, destructive criticism. Giving an honest appraisal also means being able to receive one. Are we up to this? If we want to grow, then we have to open to and be grateful for all feedback. It is essential. Yes it is painful being a human being, being a teacher, parent, worker, manager, student. Yes it is painful being alive, but if we are not alive then what is the point of being here? What is the worst thing that can happen to us when we voice an opinion or receive feedback....., the death penalty?

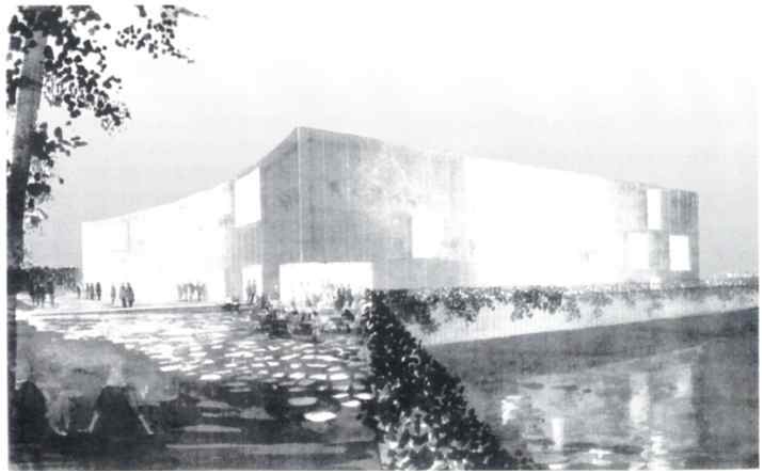
I dare you all to speak up, create some flames, show me that you are alive and that you really care. Go on then..... Let me kick off.....

Sometimes when I read the Guild Magazine, I am absolutely furious and frustrated after page one. Why? because articles are cut up and then cut up again and the flow of the piece is totally broken. Then there is the bewildering search through various pages and columns to find out "what happened." I actually feel that I become constipated in the very act of learning how to dance. (Remind me to do a piece at the next Dartford Follies on how to survive reading the Laban Guild Magazine!)

O.K., it does make an interesting collage and juxtaposition of "Dancing around Durham" with "Slashing through Slough" coupled with "tasty titbits from Taunton" and what smells to expect when we go outside, makes for lively speculation; But, please recognise the obstacle course and allow us some space to Flow.

Thank you dear editors for the endlessly giving up your time and holding this precious magazine together.

Hilary Matthews



Laban Centre London will soon be moving to a new state-of-the-art building, as a result of a successful bid for Capital Lottery Funding, through the Arts Council of England. The Centre will be able to expand its current activities in the new building, opening in 2002, and continue to uphold its mission to provide a vibrant centre of excellence for lifelong learning in dance and dance related activity.

There can be few causes more deserving of major capital investment than the Laban Centre London. Its record over the past 50 years has been, by common consent, outstanding with phenomenal growth and initiatives in dance training, education and research - nationally and internationally.

Not only has the Laban Centre led the field in higher education in dance, it has also made a significant contribution to the dance profession as a whole with pioneer work in choreography and contemporary theatre dance. To have done this in such limited accommodation has been no small achievement and a tribute to the Centre's staff and leadership. There is no doubt, however, that the Centre's future contribution to movement and dance will be enhanced immeasurably now the impressive planned accommodation at Deptford Creekside will become available through the Arts Council and the Capital Lottery Fund.

The proposed location of the new Centre is significant, for not only will it be able to expand its national and international activities but would also play a major role in the local community which would be greatly benefited by rejuvenation in the arts.

It is evident that there is no shortage of world-wide interest in the future development of the Laban Centre: its Dance Theatre Journal commands the highest

respect internationally by leading figures in the profession and brings great kudos to the work of the Centre.

Gordon Curl

The building itself has been designed by Swiss architects Herzog and de Meuron and will be a showpiece at Deptford's Creekside development in south London. This has been made possible by a lottery-funded capital grant of £12m.

Having a contemporary dance centre in what seems like a most inauspicious part of London might seem odd, but Deptford is only next door to the present venue in New Cross and the Laban Centre, as well as making an international name for itself, has made a very firm mark in this south-east London spot. The building will house all the many facets of LCL's work and there is talk of including a theatre, 13 dance studios, the library, a 'multi-media information resource centre, a dance movement therapy clinic and a public cafe.

Looking rather like a curved box from the outside this belies the excitement of the proposed inside. Space will flow and walls will glow.

The building is due to open in 2002 and will carry in it the spirit and energy of dance itself.

Lydia Everett

THOUGHT FOR THE QUARTER

Our personal psychology is finite, but what dwells within us has no boundaries, it surrounds us on all sides; it is fathomless as the deepest abyss; it is as vast as the sky.

Carl Jung

Diary of Events

FEBRUARY 2000

19TH - 20TH

LABAN FOR ANIMATORS, ACTORS AND DANCERS

SAN FRANCISCO

Intensive weekends with Jean Newlove. Intending students will be accepted for one weekend but the second week will be more advanced students.

Contact: Jean Newlove Email: jean@newlovemakepeace.demon.co.uk

26TH - 27TH

LABAN FOR ANIMATORS, ACTORS AND DANCERS

SAN FRANCISCO

See February 19-20 entry.

MARCH

18TH

LABAN GUILD ANNUAL DAY OF DANCE

KNUTSFORD

Dancing with Ruth Spencer. Laban Lecture 'At the Edge of Now' given by Anna Carlisle.

Contact: Maddy Tongue Tel: 01223 302030 or Liz Norman Tel: 01787 247871

24TH - 26TH

WEEKEND COURSE

STUTT GART

Course for dancers and actors with Jean Newlove assisted by Sarah Aucott. Contact: see February 19-20 entry.

APRIL

17TH - 19TH

DANCE MOVEMENT THERAPY STUDIES

BRISTOL

Laban Fundamentals and Therapeutic Process, Dance Improvisation and Mask Making and more.

Contact: Dance Voice, Quaker meeting House, Wedmore Vale, Bristol BS3 5HX Tel: 0117 953 2055 or Email: dance.voice@cableinet.co.uk

MAY

4TH - 6TH

DANCE MOVEMENT THERAPY STUDIES

BRISTOL

See April 17-19 entry

JULY

10TH - 15TH

DANCE MOVEMENT THERAPY STUDIES

BRISTOL

See April 17-19 entry

23TH - 30TH

HMSG DANCE SUMMER SCHOOL

MONMOUTH

Aimed at young adults, this course provides professional tuition from experienced instructors and covers a vast array of dance styles for all tastes. Leaders include Roy Gale.

Contact: Rhyan Parry, Director HMSG Dance Summer School, Monmouth NP5 3XT Tel: 01600 711100 or Email: rvp@hmsg.gwent.sch.uk

29TH JULY - 5TH AUGUST

SUMMER SCHOOL

HAMPSHIRE

The whole course has a Laban foundation and tutors use the same terminology which integrates the work. The basic training covers Space, Time, Weight and Flow, Dynamics and Spatial Harmony. We welcome amateurs and professionals. Tutors include Jean Newlove, Mitch Mitchelson, Sarah Aucott and Paul Jessop. Contact: see February 19-20 entry.

29TH JULY - 6TH AUGUST

LABAN INTERNATIONAL COURSES MILLENNIUM SUMMER SCHOOL

EASTBOURNE

Contact Sam and Susi Thornton, Ivy Cottage, Clockhouse Lane East, Egham, Surrey, TW20 8PF. Tel: 01784 433480

NOVEMBER

11TH - 12TH

LABAN IN SOMERSET

TAUNTON

A weekend dance workshop based on Laban's principles of movement. Led by Wendy Hermelin.

Contact: Laban in Somerset Tel: 01460 76829

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Two opportunities to experience a 6 day intensive course

Easter School 17-19 April plus 4-6 May 2000 or Summer School 10-15 July 2000

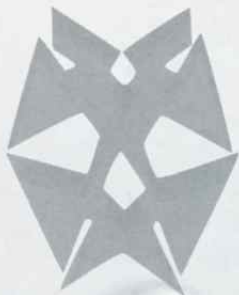
**Laban Fundamentals and Therapeutic Process • Dance Improvisation and Mask Making
Body Language and Makaton Signing • Related Art Forms**

Fees: £250/£200 - some bursaries available

For further information contact:

Dance Voice, Quaker Meeting House, Wedmore Vale, Bristol, BS3 5HX

Tel: 0117 953 2055 or Email: dance.voice@cableinet.co.uk



As the Laban Guild representative on the Central Council for Physical Recreation, mingling with members of other movement and dance organisations and the public, I am constantly having to answer the questions: What is the Laban Guild? What is its function? How does it differ from other organisations? What can it offer to ordinary people?

When the Guild was first set up, it was a gathering of movement practitioners - mainly teachers - who had been trained elsewhere and wished to further their knowledge and experience and mix with other dance enthusiasts. As stated in the Constitution, the Guild's aim is "to promote and advance the study of human movement particularly recognising the contribution made by the late Rudolf Laban". Ways in which this should be done were also set out in the Constitution.

However, life and society have changed since the Guild's birth. No longer is there a river of Laban-literate teachers flowing out of the training colleges. The Guild must attract and educate students itself. The CDTC training programme is the most important source of new members.

Having attracted members, the Guild must retain them; it must be important and relevant in their lives so that they are eager to give time and energy to sustaining the Guild.

Does this matter? Yes, because without a

strong membership working for the Guild, we cannot fulfil our aims and no other organisation is keeping alive Laban's complete work in a practical form.

Now for the Vision, I understand that when instituted the Guild had a layered membership structure instead of rising from apprentice to freeman, members moved towards fellowship. I should like Council to consider reintroducing such a structure. Members would have a goal to aim for if they so wished. Their increased knowledge and experience could be recognised. The Guild would become a living, moving body instead of static, diminishing one.

I see the Guild as two concentric circles. The inner one is of Fellows and Associates looking towards other Guild members and the subject of dance and movement, discussing history, theories and logic, the intellectual "ins and outs" the cognoscenti protecting the treasure - through dancing as well as talking. The outer circle is made up of trainers and leaders who face the novices? apprentices? and the public.

Like the trunk of a tree, the Guild grows on the outer layer and we must nurture that layer. We now have Foundation, Stage 1 and Stage 2 courses to train our new members. In the bright vision of the future we would be in close contact with all our members, able to respond to their queries or requests and having knowledge of their work and skills easily available on computer.

When through the CCPR I learn of publicity campaigns which would benefit certain members I could quickly contact them.

After having run several teachers' training courses, we would have teachers working in the community all over the U.K. and Ireland so that when a member of the public telephones me with a request to direct them to a class where they can enjoy creative dance or other Laban-based movement I can respond positively with the information they need. In this way we can give ordinary people the chance to know and enjoy

Laban's work.

Local regional groups would be formed from the membership for mutual help and encouragement and to be a focus of local activities: days of dance or seminars for knowledge and inspiration. We have such a range of experience and knowledge within the Guild that it must be used to further our aims and bring the joy of Laban's work to all.

Brown Mills
CCPR Representative

VISION DRIVE

*Far seeing,
No weight,
Time - sudden or sustained,
Flow - free or bound,
Space - flexible or direct*

• *Sudden, free and flexible - impulsive ideas that fly freely all over the place (Christine)*

• *Sustained, bound and direct - clear focussed ideas that are contained and directed carefully (Lydia)*

• *Sudden, free and direct - ideas gathered in an instant surging towards a single point (Wendy)*

These are the vision characteristics that are typical of the three members of the magazine editorial committee, during any meeting you would care to drop in on. By contributing according to our individual natures we create a multifaceted team.

Our overall vision is of a magazine filled with dignity, excitement and a spark to awaken people of the Guild and to get us all motivated.

Ours must be a magazine that communicates to you what you need to know and what you would be interested to know. It must represent the membership and be a mouthpiece for the Council. It must play an essential part in letting people know that we have a thriving membership with plenty of enterprise, interests and members who are forward thinkers and doers. The magazine should describe in its pages the pulse and health of where Laban's work is going.

We have our own ideas about these things but our vision is to work and produce the Guild magazine hand in hand with you the members. Did you realise the articles in any one magazine are as a result of our asking for them? It is exceptional for an article to have come voluntarily and we love your voluntary offerings. We **NEED** a forward view from you. Unless we as a committee are fed we could be going down channels that might be of no interest to you. Don't be afraid to write and suggest new ways of doing things.

What might we offer?

◆ A youth page with photographs of

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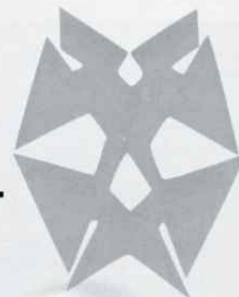
Jill Bunce, Course Organiser
University of Derby, Cedars, 138 Whittaker Road,
Derby, DE23 6AP

Tel: 01332 621337; Fax: 01332 298403

Email: hotline@shcs.derby.ac.uk

<http://www-shcs.derby.ac.uk>





dance, theatre work, therapy classes including children and students and written by them, their teachers or lecturers.

- ◆ Information to younger people so their interest in Laban's work can grow.
- ◆ More of what is happening in this and in other countries in education, therapy, theatre, keep fit, choreography, action profiling, and community dance.
- ◆ More information about what individual people are doing, books you have read, research work you are doing, courses you have been on.

We are fairly limited in our contacts, please advise us. If you want more theatre information send us the contact names or write an article yourself. If you want more events advertised send us the information in plenty of time. If you know about new developments in any sphere please let us know so we can pass it on to everyone else. The Guild, by the very nature of what it stands for, representing those that believe in Laban's work and its development, should be a creative and energetic body. Let's make it that way again.

We are beginning to get some active and forthright criticisms. We feel at last that some people are taking notice and that perhaps the magazine, can start to shift forward into the 21st century. We will not be complacent and shall take up these challenges and criticisms - perhaps we have become too incestuous and should look outwards a lot more bringing in new blood, that is the way things can grow, otherwise they fade away and quietly die.

Remember we are voluntary amateurs trying to learn. We would like to see in the years ahead you willingly suggesting topics that you would like to read about. We would like more constructive debate about Laban's work and the direction of the Guild itself. We welcome support and suggestions not only for broader content but also presentation.

As we said at the beginning our vision for the next century is a magazine that reflects the dignity and the excitement of new work and that creates a spark to awaken people of the Guild to get us all motivated. Be a part of this please.

Wendy Hermelin, Christine Meads, Lydia Everett

A FINAL VISION

The time has come to consider winding up the Laban Guild.

Firstly, from its inception Guild members were active and dedicated to the spreading of the ideas and philosophy of Rudolph Laban. For over 50 years Laban's ideas have spread and become integrated into the areas of education, therapy, industry, Keep Fit, theatre, sport, dance and the language of everyday life. We have The Laban Centre, The Language of Dance Centre and other educational institutes teaching and using Laban's ideas. The training of professional P.E./Dance teachers, Keep Fit teachers, dancers, actors and actresses, dance movement therapists, sportsmen and women has Laban ideas

integrated into the teaching and course work. For industry we have Action Profilers applying Laban's ideas of movement to individuals and business team building. It seems to me that if Laban's ideas have spread and been taken up by so many professions and stood the tests of time and application then that is partly due to the Guild and to earlier students of Rudolph Laban. Some of the early students are now oldish, some elderly and some have died. In a similar fashion the Laban Guild is now old and has well served its original purpose and could be slowly drifting towards its end.

Secondly, the membership is falling and gradually becoming on average older. Individuals now join the Guild to do training courses and drop out after a few years of completing the course. Every year a few more leave the Guild than join it. What we don't have are members joining the Guild in the 20's and 30's age range.

We have now reached the position where original goals have successfully been achieved and membership is falling. Rudolph Laban lived and died in the 20th century although his ideas will live forever. I respectfully suggest that the Laban Guild finishes the year 2000 and that the SPIRIT of the Laban Guild and Rudolph Laban be freed to move throughout the next millennium.

Barrie Hudson

LABAN 2000 - Do, learn, watch dance of today!

Have a great day in Cheshire. A chance to take part in a dynamic day of dance which will give you lots of ideas, a chance to meet others, share and network.

**SATURDAY 18 MARCH 2000, CIVIC CENTRE, KNUTSFORD, CHESHIRE
ORGANISED BY THE LABAN GUILD AND HOSTED BY CHESHIRE DANCE WORKSHOP**

DO	<i>practical dance sessions with Ruth Spencer</i>
LEARN	<i>about Laban "At the Edge of Now" with Anna Carlisle</i>
WATCH	<i>a short dance performance (followed by a glass of wine)</i>
TIME	<i>11.00 - 6.00 (AGM 10.00, members only)</i>
COST	<i>members - £20.00, non-members - £22.00, concessions - £15.00</i>
CHEQUES	<i>payable to LABAN GUILD</i>
SEND TO	<i>Barrie Hudson, 10 Keildor Grove, Holbrook, Gosport, PO13 0ZA</i>
INFO	<i>Liz: 01787 247871 or Maddy: 01223 302030</i>

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The copy dates are: 24th Dec., 24th March, 24th June and 24th Sept

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Send to: Christine Meads, Lobwood,
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Somerset TA3 7SN

Date: 5/6 August 2000

Time: 9.30-5.30 & 9.30-1.00

The University of Brighton
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MILLENNIUM DANCE EVENT



LABAN 2000

LABAN GUILD and L.i.n.C



Calling all those who like dance

Enjoy the power and intensity of dance through this unique and exciting Laban experience with specially commissioned music.

COST £55.00 (concessions available on request)

LABAN 2000 LABAN GUILD & L.in.C MILLENNIUM DANCE EVENT

- Movement Choir for all ages and abilities
- Wheelchair access
- Free Friday evening dance performance
- Optional Gala Dinner of Saturday evening
- Although this is a non-residential event, it is part of the L.in.C. Summer Workshop and there may be College accommodation available. Tick the box on the slip below if this is of interest to you.

BOOK NOW!!!!

Name _____

Address _____

Tel No. _____

Method of payment:

☐ Cheque payable to L.in.C

Sign up for:

☐

Movement Choir

☐

Gala Dinner - Saturday

☐

Free Dance Performance
Friday

Time

Sat/Sun

7.30pm

8.00pm

Total: _____

Price

£55.00

£13.50

£00.00

☐

College Accommodation £23.50 bed & breakfast
Availability cannot be confirmed until after June 1, 2000

☐

Please send me further copies of this information
sheet to pass on to friends and colleagues.

Signature

LABAN 2000

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Egham Surrey UK TW20 8PF

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Email: mail@laban.org